

and fast in certain grooves of effort with hardly a possibility of gaining that amplitude of experience in the portrayal of widely different roles so necessary to the artistic rounding and development of ability.

"Of course, the recent prevalence of the stock company system was most beneficial, but that appears to be dying out now simply for the lack of more plays suitable to such work, and for the

reasons in their "William Tell" exhibition: George H. Wood, "The Somewhat Different Comedian," Herbert Lloyd, in "The King's Jester," assisted by Lillian Lillian; the Misses Carmen, women banjoists, and the American vitagraph motion pictures entitled "The Poachers."

Lafayette—"The Show Girl."

B. C. Whitney's production of "The Show Girl," or "The Magic Cap," will

always want to laugh. And it always takes me a week or two after the play has been on before I can really get into that part of it."

Kissing and Make-Up.

"Kissing," she said, in response to a question: "There's never any necessity for it in light opera. It might be required in some forms of dramatic work, but ordinarily there's little or no kissing on the stage. Why, see how it would spoil one's make-up." Sutting the action to the word, she pressed her lips on her hand, leaving there a vivid impression of them in carmine.

"There was a pretty little love scene in 'Maid Marian,'" she continued, "but there was no actual kiss. Instead, the tenor touched my cheek lightly with his hands, and both of us turned our faces up 'stage,' and the effect was given, and that was all that was necessary."

"But I don't believe in promiscuous kissing at any rate. I think it's all right to kiss your husband, or your mother, or your sister, but I don't believe in kissing the world in general."

Just here the black paste with which she was tipping her eyelashes began to stiffen and she asked her maid to heat the stuff over the gas jet back of the table. The maid put down the scarlet-lined jacket she had been sewing on—the little jacket was to be worn later as a part of the countess' equipment as Red Feather—and in a minute the process of making-up was continued.

French Realism and Kissing.

Elsie De Vere, the French comedienne, from the Theatre Maiguy, at Paris, who makes her bow here as Fifine in "The Red Feather," also gave her views on the ethics of stage kissing. Mademoiselle speaks English like a native, and with much greater fluency than hosts of folk who know no other language, and the pretty little accent that flavors her speech only adds to its piquancy.

"It is all right to kiss in a play," she said. "Why, when I am in a play I am not Miss De Vere; I am only myself at all. I am only the part I am acting. And I am perfectly willing to do whatever will add to the reality. It would make no difference to me if the man were ugly or personally objectionable to me, if the part demanded that I kiss him. I would do my best to do it—but it would be very hard if he were dirty!" this with a fascinating expression of disgust, and long-drawn-out emphasis on the "dirty."

Putting aside such obnoxious possibilities with an expressive gesture, and considering only the other phase of the subject, she said:

"What would it matter? I would not be kissing the man himself. It would be simply kissing him in the part he plays—not as the individual. Why, look how one is sweet and gracious on the stage—holding out her hand as though she were greeting an imaginary guest—to people one would not have anything to do with off the stage, because they might not be the people you would care to have among your friends, you know. Why, then, shouldn't you kiss anybody, if it is necessary? It is only in play—that is all."

Why Shakespeare?

A Terse Discussion of a Modern Stage Teaching.

By FRANK WITTSCH.

The present dash into Shakespeare by certain of our prominent players has been due to one of three reasons: First, a dearth of suitable plays; second, general disgust for the hedge-podge book-made play; or, third, the ambition of performers to present plays distinctly noble and worthy. Any one of these

reasons might be accepted as the real cause; but the cream of the question seems to be embodied in all three statements generally. After all, actors and managers have no relish for "educating the public," and if it had not been considered that a happy time had arrived when theatregoers would generously support Shakespearean "revivals," it is more than likely that the greatest of plays would have remained undusted on the managerial shelf.

Nat C. Goodwin's late failure as Bottom in "A Midsummer Night's Dream" lent color to that trite old maxim that "Shakespeare spells ruin in the theater." A modern author can meet with discomfort and dismay, and naught is said of it. When the modern Lope de Vega, Clyde Fitch, failed to win applause with his "Major Andre," it was not said that "Fitch spells ruin in the theater." He went right ahead and produced "Her Own Way," and won success. The fact is that there are certain plays which the public enjoys—whether they be by Shakespeare or by Fitch—and certain others, which they won't have at all.

This truth is proved rather conclusively by the fact that Goodwin as Bottom failed with "The Dream," and Viola Allen has met with financial and artistic success as Viola in "Twelfth Night." Nor should the general favor with which Miss Rehan and Mr. Sidner have been received in "The Taming of the Shrew" and "The Merchant of Venice," be overlooked. E. H. Sothern and Julia Marlowe are preparing enthusiastically for their Shakespearean revivals for next season, and the same is true of Mrs. Fiske and her revival of "Macbeth," which is taking shape. Certain of the plays of Shakespeare have always been popular for the reason that they appeal to all shades of intellect, the untutored as well as the ultra-refined. Of his comedies "Twelfth Night" has never failed to delight, while his tragedies, such as "Hamlet" and "Macbeth," have ever attracted the attention and been given the warm support of the public.

Elsie De Vere.

Elsie De Vere, who was specially engaged to support Grace Van Studdiford in "Red Feather," is a Parisian beauty (Continued on Page 5—This Section.)



"BUSTER BROWN" AND HIS DOG "TIGER."

further reason that the royalties upon recent successes, if desired for stock presentation, are so excessive that a stock manager cannot afford to employ competent actors and at the same time pay the playwright's heavy demands. It was this state of things that terminated the long and successful stock career of H. G. Donnelly, of the Murray Hill Theater, New York city, where for five years he produced a new play every week and afforded a large company of actors and actresses the most desirable experience possible. It is very much to be regretted that the life of the stock system has been so short, but short as it was, it has done much to maintain the artistic level of the American stage.

A Ticket and a Label.

"For myself, I don't like the present-day ticketing-and-labeling process managers employ in considering actors for their plays, but there is no appeal from their method of doing business. If they conclude that a man is no more than a character comedian, such he must remain so long as he hopes for employment, and should he ever express the wish or the power to play a different line of parts, he is either laughed at or ignored. When a character comedian is to be given out he may be offered it, but that is as far as he can claim the manager's attention. It is galling to the artist who feels that his talent covers a wider field and, for myself, I am glad I have taken the final step out of it."

"I am in vaudeville now for good and all, I hope, and here the only requirement is that I shall please or amuse the audience as a comedian. The vaudeville managers look to me as the responsible factor in my own success, and, as a consequence, I am given a latitude possible in no other dramatic sphere. Of course, I must not mistake the real scope of my ability, like poor Burton, the Philadelphia comedian, who essayed tragedy that provoked his audience to tears of laughter. For my first venture in Washington I have condensed 'My Awful Dad,' the English comedy in that city a number of years ago."

Coming Attractions.

Maxine Elliott in "Her Own Way."

Maxine Elliott will make her first appearance in this city as an individual star Monday evening, January 25, at the New National Theater, when she will be seen as Georgiana Carley in Clyde Fitch's latest and best comedy, "Her Own Way." Miss Elliott has frequently appeared here as a co-star with N. C. Goodwin, but this season she is at the head of her own company, under the management of Charles B. Dillingham. She has just closed a unique engagement in New York, in the course of which she appeared at four different New York theaters inside of four months. In order that her run might not be interrupted, Mr. Fitch's new comedy has been pronounced his best play. It is a story of smart society life of the present day, and the central figure is a beautiful young American girl, who insists upon having her own way in her own love affair. In the supporting company are William Courtleigh, Charles Cherry, R. C. Herz, George Lawrence, Nellie Thorne, Eva Vincent, and two clever children, Donald Gallaher and Frances Clinton.

"The Earl of Pawtucket."

One of the most pronounced successes of recent years, "The Earl of Pawtucket," will be the offering at the Columbia the week of January 25.

Chase's—Vaudeville.

Chase's promises for next week, commencing at the Monday matinee, January 25, a varied, diverting, and novel program in which the following features will figure: The Davis-Macaulay Company, in "Pals"; Raymond and Caverly, German comedians; the Sander Trio of European gymnasts; Loris and Al-

be seen at the Lafayette week of January 25. The book is by R. A. Barnett, who is responsible for such successes as "1922," "Evangeline," "The Girl from Paris," "The Corsair," and other successes. The music is by E. W. Corliss and H. L. Hearts.

Academy—"The White Slave."

A cast of new faces, new scenery, properties, and electrical effects are expected to make "The White Slave" seem a novelty when it comes to the Academy for the week beginning Monday, January 25.

Empire—"In the Shadow of the Gallows."

"In the Shadow of the Gallows" is the play which will be offered at the Empire Theater during the week of January 25. Lillian Mortimer and a large supporting company will be seen in the production.

Stage Kissing.

Grace Van Studdiford, the star in De Vere's new opera, "Red Feather," talked entertainingly recently of "stage kissing" and other matters connected with her profession. Her dressing table was strewn with an array of dainty little belongings, and as she chatted she put the finishing touches to her make-up for the first act.

Some comment on the character of the Countess Hilda—the part Miss Van Studdiford plays in the opera—turned the conversation to the love scenes in the opera and incidentally to stage the love making in general. "That's the part that is always distasteful to me," she said, "and I never can do anything with it at rehearsals. It's so silly, I

AMUSEMENTS.

MISS WILSON ANNOUNCES

BISPHAM

SONG RECITAL
COLUMBIA THEATRE,
JAN. 25, 4:30.
Reserved seats, \$1.50, \$1.00, 75c, at T. Arthur Smith's, 1227 F St., in Sanders & Stayman's. 1217-10.

Colonial Ball

To be given at the Arlington Hotel on January 15, by the Daughters of the American Revolution of the District, to commemorate Washington's wedding day. Tickets, including supper, \$8 each. On sale at Room 44, Washington Loan and Trust Building, Arlington Hotel, and from all District regents. 1218-15, 15, 17.

DANCING—Mrs. Agnes Clarkson's Private Dancing Academy at Confederate Veterans' Hall, 1114 and E sts., every Friday evening. Residence, 622 24 st. nw. 1217-10.

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BOHEMIAN BURLESQUERS

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BURLESQUE NO VAUDEVILLE

EXTRA EXTRA

HARVEY PARKER

The Little Demon Wrestler, open to meet all comers at every performance. Twenty-five dollars to anyone he cannot throw in fifteen minutes. No one barred.

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ONE WEEK, TOMORROW NIGHT BEGINNING ONLY MATINEE SATURDAY.

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In the Sparkling Comedy,

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Direct from its long run at Hudson Theater, N. Y. Adapted from the French of Fred. Greville and F. de Croisset, by Cosmo Gordon Lennox.

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In the CLYDE FITCH comedy,

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Handsome Vocalists. Pictorial Costumes. A Glimpse at the Land of the Midnight Sun.

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Great Train Robbery Motion Pictures.

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RED FEATHER

Book by Chas. Klein. Lyrics by Chas. E. Cook.

The original gorgeous production in its entirety. "Red Feather" has had the longest run in New York of any musical piece this season.

Company Includes 103 Principals and Chorus, Including

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Special Matinee Thursday

The entire Washington Symphony Orchestra will take part in the production of "Red Feather" under the direction of the composer of the opera, Reginald De Koven.

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Saturday Evening.....BOHEMIAN GIRL

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